

# Codetta

Art, Music, Theater and More ...

EDITION V

APRIL 1, 2008

## What NOT to Miss this April !

By: Meghan Wilcox



<http://www.bringbackglam.com/journal/2007/3/21/spring-forward.html>

Spring is finally here and so is the time for many final arts activities! There is a great abundance of arts events and activities this month, which you can find listed in the green Arts books you can find both in the middle ground and the library. Start your springtime fun with this semester's final **Free entry into the Brooks 'First Wednesday' art party**, April 2<sup>nd</sup> 6-9 p.m. April 3<sup>rd</sup> there will be a Rhodes student run arts festival, **Juxtap'art{y}** in Fischer Gardens from 7:00-10:00 p.m. At this arts fest there will be free food, music, arts activities, and art of any persuasion for your enjoyment! A **Campus Arts Walk**: combining art, theatre, music, and dance all in one evening, will be held Fri. April 4<sup>th</sup> 5:30-9:30 p.m. Come see what your classmates have created in the **"Juried Student Show"** to be found in Clough-Hansen Gallery April 4-11<sup>th</sup>. Definitely don't miss out on the **Athens/Lysistrata Project** with performances select nights the 4<sup>th</sup> through the 13<sup>th</sup> in McCoy Theatre! Receive a free ticket with Rhodes' ID for this production's performance April 4<sup>th</sup>. Looking for more than arts fests? Need beautiful choir music to highlight your springtime fever? There will be spring concerts mid-April! See **Alamire and Rhodes Singers** perform 'European Choral Legacy' at St. Peter's Catholic Church on Sunday April 13<sup>th</sup>, 3p.m. **Rhodes Women's Chorus** will perform Monday the 14<sup>th</sup> at 7:30 p.m. in Tuthill Auditorium. **April 17<sup>th</sup> there will be a Spring Concert featuring** Rhodes Orchestra, String and Woodwind ensembles Thursday April 17<sup>th</sup> 7:30 p.m. in Hardie Auditorium. There are many more festivals, concerts, exhibitions to be attended this last stretch of the semester-all of which you can find detailed in the green arts books found in both Barrett and the Middle Ground. Please also look to your cities own goings-on guide the 'Memphis Flyer' which can be found pretty much anywhere around town, as well as in the Middle Ground. Also, if you will be sticking around Memphis after this semester, Don't Forget Memphis' very own music festival **'Memphis in May'** to be held May 2<sup>nd</sup>-4<sup>th</sup>! Dear reader, We thank you so much for your arts dedication this year and we can't wait to see you next semester for a whole new year of arts' events!



<http://www.cmts.org.uk/pages/about%20us.html>

# Juxtap'art[y]

By: Lara Wagner

From the first days of February a group of students have been planning Juxtaparty. Not everyone who showed up to the first meeting knew what the event was about, but *all* of us have come to enjoy our search for arts at Rhodes. Not that it is a difficult search; the arts are *all* over the Rhodes Campus. Our goal has been to bring together as many of these different types of art for one massively creative party. These different types of arts will include vocalist, instrumentalists, dancers, and even the ability to wrap the trees of Fischer Gardens in string.

The creativity of so many people has gone into this event; from the simple task of designing posters with Crayola Markers, to finding performers, and making playlists. *All* the work is going to lead up to one Bohemian Night in Fischer Gardens. Bring your blankets, sit under the lanterns, and watch a spectacular set of artists perform on the evening of April 3<sup>rd</sup>. Juxtaparty promises to be a wonderful juxtaposes of arts.



JUXTAPARTY  
THE ARTS AT RHODES  
COME TOGETHER  
FOR ONE MASSIVE  
PARTY!

fischer gardens~april 3rd~7:30 pm  
bring your own blankets~bring your own beverages

# Art Review

By: Leah Bachmeyer

## Cling to Me exhibition



<http://www.hamlettdobbins.com/>

“Field Study,” “Dale Forest,” “The Patomac,” “Mouth to Mouth (1),” and “Mouth to Mouth (2).” Overall, Fauerso’s work ranges from bits of serene landscapes to the provocative stare of a man repeatedly painted to resemble a video done in real time. I highly encourage people to look up Fauerso’s work and appreciate the symbolism she works in to many of her pieces.

On March 24, I headed over to the Clough-Hanson Gallery to see the latest exhibition on display. Featured from February 27<sup>th</sup> through March 26, Joey Fauerso’s *Cling to Me* exhibition consists of watercolor paintings and a little something extra. Her paintings are all lovely and many feature a scene of nature, like grass or a glacier, or woods in the afternoon. These scenic paintings are very calming images. My favorite was one in the series “Untitled” with a lone glacier among dark reflective water. Also in the “Untitled,” was a person’s face half submerged in water with their mouth opened. The person’s open mouth echoed the shape of the actual painting. Most of her paintings are done in this open mouth shape against white paper: it makes looking at the art like glimps-

ing into a hidden world. What were most interesting were her videos. Both “Get Naked” and “Cling to Me” had videos. This “Get Naked” video was actually a series of watercolor paintings Fauerso had done and set in time with a few real images she had collected. “Get Naked” starts with a man’s face and then switches to the same man walking across the screen, stripping, and lying down as a back round of water appears. Later in the video, the same man is standing next to a bird flying and he tries to mimic its movements. The video ends with the same image of water. Other works in her exhibition include



“Untitled”

<http://www.hamlettdobbins.com/>

## Music Review

### Where the Music Kids Convene!

By: Brigid Hannon



On March 26<sup>th</sup>, 2008, I was fortunate enough to perform in the weekly music convocation in the Tuthill Performance Hall, located in Hassell Hall. Music convocation happens every Wednesday from 4-5 pm and it’s a great way to showcase your talent as a musician! The best thing about it is that you

don’t have to be a music major or minor to perform! As a music minor I am required to perform at least once a semester and I find it to be an enriching experience. It gets me up on the stage in front of people and practicing everything I learn in my voice lessons. If you are not

interested in performing at convocation, however, there are also benefits to attending them. I always enjoy attending because it’s fun to hear different people play a wide variety of instruments as well as hearing other vocalists sing— it’s the perfect place to hear new songs and expand my own repertoire. On March 26<sup>th</sup> I was fortunate enough to hear a host of wonderful sopranos singing songs spanning several genres, from G.F. Handel to Celius Dougherty. The pianists were equally impressive, playing pieces by Debussy and Copland with skill, grace and humor! If you cannot make it to convocation, don’t worry! Now all performances are recorded and put on “dSPACE”. Simply by clicking on this link <http://dam.rhodes.edu:8080/dspace/> and typing “Music Convocation Recordings” into the search box, you can hear not only the performance from March 26<sup>th</sup>, but all preceding and succeeding convocations. So, I highly encourage everyone to come check it out or at the very least listen on dSPACE! It’s always exciting to see new faces as well as familiar ones come out to support their friends!





By: Andrew Whaley

## “Waiting for Godot” in New Orleans

A broken city. A tree. Evening.

In November of 2007, Paul Chan brought of vision of Samuel Beckett’s *Waiting for Godot* to New Orleans. Here’s his inspiring story.

This particular production was produced by the Classical Theater of Harlem in the ninth ward of New Orleans, evoking those themes of people who have been waiting for over a year for their particular "Godots" to show up. The performance took place in two locations, a former busy intersection of two roads that now lies empty and in front of a house that had been destroyed by the flooding. The show ran for five performances and thousands of people came in support of the project.



This entire endeavor was the brainchild of Paul Chan. Chan is an artist (educated at the Art Institute of Chicago and Bard College) and political activist. He found this project as particularly intriguing because it combined his two interests. Chan visited Tulane University in 2006 to give a talk about his art, and while he was there he decided to go and see the Hurricane Katrina destruction. What he saw moved him deeply and also caused him great unrest, an unrest that required action.



Chan says that this experience reminded him of Samuel Beckett's tragicomedy, *Waiting for Godot*. "The sense of waiting is legion here," Chan said. "People are waiting to come home. Waiting for the levee board to OK them to rebuild. Waiting for Road Home money. Waiting for honest construction crews that won't rip them off. Waiting for phone and electric companies."

This caused Chan to contact the arts-funder and programming institution, [CREATIVETIME](#). This New York based organization is designed to support public arts projects, and they jumped at the chance to support Chan. With the funding coming from CREATIVETIME, Chan contacted Christopher McElroen, the artistic director of the [Classical Theater of Harlem](#), who had previously directed *Godot* in New York, staged on a rooftop surrounded by water.



With the organization in place they went to New Orleans to meet with the civic leaders, but these leaders were wary of the work of these individuals, seeing them as privileged artists coming in to make a statement, soak up the glory, and live. Chan and CREATIVETIME worked to reverse this assumption. Chan volunteered to teach art in the public schools in the area for several months before and after the production, and CREATIVETIME created a fund that would encourage private donors to match the \$200,000 production costs.

The event once again reminded us of the work that is still necessary in New Orleans. It reminded us that we are all waiting for something, that we are all bonded together and that often that is all we have to rely on. As one blogger put it who went to see the production, "we came in the hundreds last Saturday night, over a thousand; turning our back on the well-lit streets of the sliver by the river, forgoing the restaurants of Magazine and the lively nightclubs of Frenchman to go to the edge of the empty zone to try, at least, to sit through this difficult work, a comedy as black as the streets were for months in this part of town, as dark as the windows remain in so many of the empty brick boxes that line the streets. We came because all of us are so like these characters, lost in a landscape from which familiar references have been erased, clinging to the one thing that keeps us all from dropping over the brink: each other."



This production shows us the power that the arts can still create in the world, in a broken and devastated situation, to provide uncommon hope, hope in each other. This is the work we are called to create.

# Do You Know This Student?

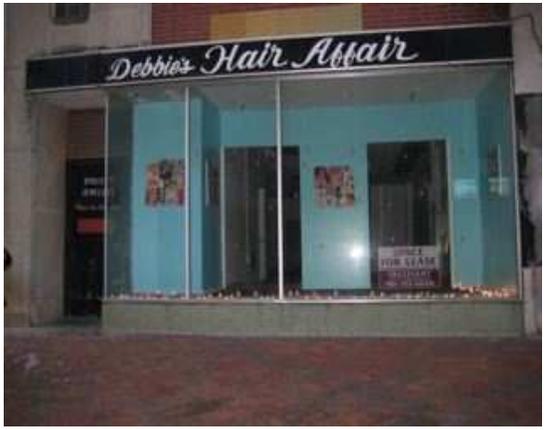
## Lauren Kennedy: Interaction between Artist and Public

Lauren Kennedy is a Rhodes senior from Dallas, Texas and is one of the first CODA Fellows to realize her CODA Community Arts Project (CAP). These projects are developed by each CODA Fellow over their 4 year tenure at the college. Produced in 4 stages (orientation into the local arts landscape and its issues; network development with local arts partners; project conception with a local off-campus project partner; and finally, implementation of the project and the composition of a project sustainability plan) students contribute to the greater vibrancy of the arts in Memphis and in all our lives. Lauren's project has set the standard.

“I have found that the interaction between artist and public is most interesting to me. I very much enjoy helping to facilitate work between the two parties and the many challenges that it presents. My current work has been to install art in unconventional places or ways in order to reach out to a different kind of audience, one that may not frequent galleries or museums. In doing so, the public is exposed to art in an arguably more accessible way, free from the elitist stigma that is so often associated with major institutions. To see how a drawing or a sculpture interacts with the real world and real people is a truly incredible thing, because the art is denied the sanctity of the white wall gallery and must stand on its own. Through CODA, I have had the chance to work as project manager for a public art project in downtown Memphis. The Downtown Storefront Art Project is an important collaboration between local artists, urban planning group The Center City Commission, and CODA in which art will be displayed in vacant building fronts along the Main St. corridor. The number of vacant buildings that line the street leave the area looking rundown and abandoned, which gives tourists a negative impression of our downtown and negatively affects Memphians who live and work in the area. Therefore, the individuals served through this endeavor include but are not limited to, the Memphis public (those who live, work, or frequent the downtown area), building owners, CCC, and local artists. Beyond the community improvements that drive this project is the desire to support the local artistic community and extend its outreach to the greater Memphis community. By utilizing these vacant spaces as artistic venues, the artist is given the opportunity to encounter a broader and more diverse audience that may not frequent gallery openings or arts events. There was a wonderful response from the artistic community when a call for submissions was made and through word of mouth. Agreeable building owners, however, were harder to come by, at least initially. Building owners were particularly weary about letting CODA into their spaces because of potential damage, money, and simply lack of interest. But after the first two installations were completed and successful, building owners became more comfortable with the project and even welcoming. There was no immediate precedent for a project like this, but after seeing its potential and the positive reactions from local press and community, people were decidedly more willing to participate. Also, there was positive response from the community as a whole. While installing the projects, passersby would stop to ask about the project and applaud us for our efforts. People have said that the installations enhanced the surrounding area and drew attention to areas that had long been neglected.

Through this experience, I believe that Memphis can be very receptive to projects like this and that there is a place for public art here. I think the key is to make the project relate to the city and the people somehow, in this instance: improving their immediate surroundings and promoting local art.”

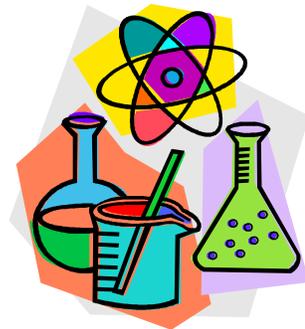
- Lauren Kennedy



# Meet the Faculty: Dr. David Jeter

## “Chemistry and Art” class

By: Gordon Conaway



Dr. Jeter teaches a class with an unusual, yet so matching combination of words: Chemistry and Art. We wanted to get some insight by asking him a few questions about his career and the class itself.

**Briefly, when and why did you decide to become a chemistry professor, and how did you come to Rhodes?**

*It is really hard to say. My father was a science teacher and the joy and satisfaction he experienced in a 40 year career certainly had an impact on me. By the time I finished graduate school at the University of North Carolina, Chapel Hill, it was clear that teaching was for me. As an undergraduate at East Texas State University I was fortunate to have had chemistry professors who drew us into their research programs at an early point and gave us an experience not unlike that which we seek to make possible here at Rhodes. Having experienced large university life at two different institutions, I knew when I began searching for a position that a college like Rhodes would be where I would find true satisfaction. After a post-doctoral year at the University of California, Irvine, I came to Rhodes in 1973.*

**What is your favorite aspect of teaching, and specifically your favorite aspect of teaching the Chemistry and Art class?**

*I enjoy the give and take of the interaction with the students. The Chemistry and Art class can be particularly fun because the students, being largely seniors from a variety of majors, bring interesting personal experiences into the discussion. It is also great to see a group of people who may not have had the best impressions of chemistry in the past enjoy the hands-on experiences in the laboratory component of the course and develop a more positive perception of what chemistry is about.*

**How did it occur to you to teach Chemistry and Art? Does it relate to any research you do outside of class? It seems like a novel, niche subject for teaching chemistry.**

*I am an inorganic chemist, and as such, have always had an interest in the chemical substances that are the materials of art and archaeology. With this class, I have bridged my interest in art and history with my interest in learning more about material properties and the scientific tools that are used to analyze materials.*

**Students genuinely enjoy your class. One told me, "Professor Jeter's class was certainly a treat, definitely one of my favorite classes at Rhodes." He also noted that the class is increasingly difficult to get into, because "the secret is out." What tips would you give your colleagues for teaching an interesting course which is exceptionally popular with students at Rhodes?**

*I think that my own enthusiasm for the topic may influence how others perceive our class. It is also apparent that art and archaeology makes a nice bridge between a student's own experiences and interests and science.*

**In your knowledge of the subject matter for Chemistry and Art, how well-aware are artists of the chemical nature of the substances they work with? Is it helpful for an artist to be aware of the chemical properties of a substance in order to make great art with it?**

*I really have no way to know how informed artists are today. It is very apparent, however, that artists and artisans in the past knew a great deal about how to use their materials to achieve their creative goals even if they did not know the chemical basis of matter. A culture living on the edge of the Black Sea smelted copper ores into metallic copper 6000 years ago. Artisans in the Moche culture of Peru electrochemically gilded copper articles in pre-Columbian times. The frescos of Pompeii retain their color after 2000 years. It is really incredible how people have used available materials to express socially and spiritually important ideas over the ages. These uses, of course, have also been important in developing our modern understanding of the nature of materials.*

**The schedule for the course seems to progress chronologically along with technological advancement, and the consequent use of new technologies in art. From stone to ceramics to paints, etc. What do you mean to impart by teaching the course chronologically like this? Do you think perceptions of what art is has changed with the change in technology?**

*Our path is not so much chronologically driven as driven by what chemists have always done. The materials of art and industry all have their origin in the earth. Over the years, chemists have separated, sorted, identified, and transformed the earthen material into the substances that are important to our daily lives as well as our artistic expressions. I feel that understanding can best be developed along this same developmental approach.*

**If there is one thing you hope students take away from the Chemistry and Art course, what is it?**

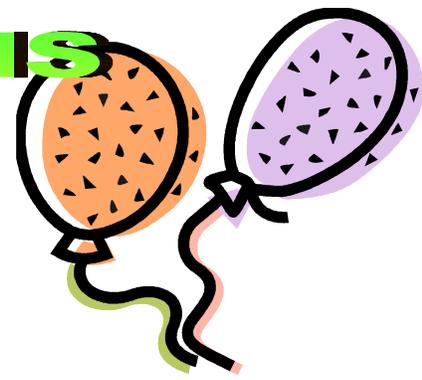
*I would hope that the students take away a greater understanding of how the availability of materials and the properties of those materials have affected the ways we are able to express ourselves through art.*

# CONGRATULATIONS

## To the WINNER

### of March

# Photo Contest!



Lee Bryant

“The Road Home”



### Something about the Winner...

“HEY, MY NAME IS LEE BRYANT AND I’M A FRESHMAN. I PLAN ON MAJORING IN THEATRE WITH A MINOR IN ENVIRONMENTAL SCIENCE. I’VE ALWAYS BEEN INVOLVED IN THE ARTS FROM THE TIME I WAS YOUNG, ESPECIALLY SINGING AND ACTING. MY SENIOR YEAR IN HIGH SCHOOL I TOOK AP PHOTOGRAPHY AND FELL IN LOVE. MY OLDER BROTHER IS A HUGE INSPIRATION OF MINE AND HELPED ME BUY MY BELOVED 35 MM CAMERA. I LOVE TO PHOTOGRAPH ANY SUBJECT THAT’LL ALLOW ME, WHETHER IT’S MY CAT, A PERSON, SOME TREES, OR A BUILDING. THERE’S JUST SOMETHING ABOUT PHOTOGRAPHY THAT MAKES THE ORDINARY WORTH LOOKING AT.”

### A note from the Project Manager

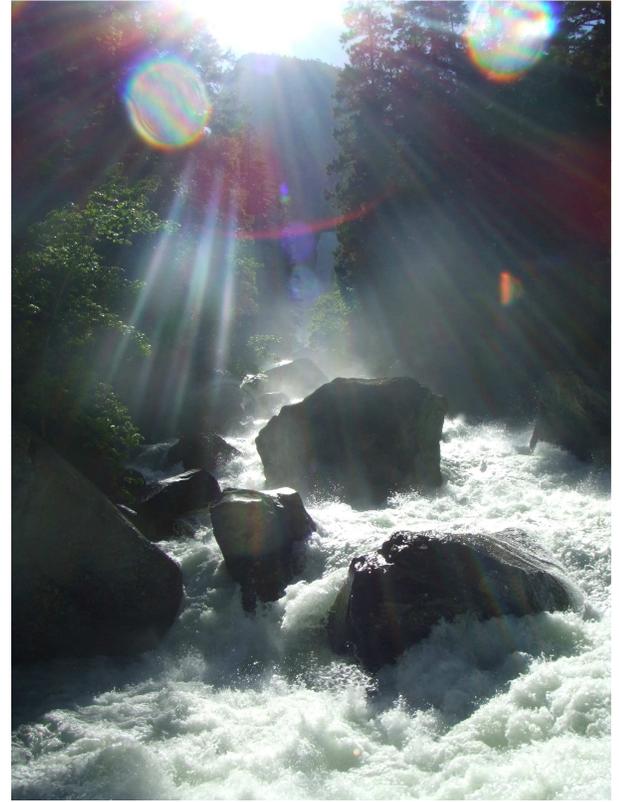
I want to thank everyone for participating in March Photo contest. We received many beautiful works and it was extremely difficult for *Codetta* crew to decide which one will be receiving the award ( I’m glad I did not have to make those decisions, I only enjoyed looking at your art while I was putting it together for voting procedures :) ).

We shall have more photo contests next semester. Please watch out for the announcements in the *Codetta*, “Thursday Announcements”, and fliers around campus ! Remember that his contest is open for all Rhodes students, faculty and staff! I am looking forward for the next contest and I encourage everyone to participate!

- Natalija Kokoreva

# Codetta

<b>Project Manager</b>	Natalija Kokoreva
<b>Editor</b>	Rachel Simmons
<b>Editor Assistant</b>	Brigid Hannon
<b>Art News Correspondent</b>	Meghan Wilcox
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**Christopher Williams**  
“Petra, Nero, Phota”

## A note from the Project Manager...

Dear reader,

On behalf of the entire *Codetta* team, I would like to thank you for your support and kind feedback. It has been truly a pleasure putting together an Arts e-newsletter for you this year.

For those who will take the exams, we wish you good luck at the end of the month . Also, I hope that everyone will have a great summer break filled with art events!

*Codetta* team is looking forward to resume our publications next semester.

Best wishes,

Natalija Kokoreva  
*Codetta* Project Manager  
CODA Scholar 2010  
kokna@rhodes.edu



**Benjamin Waller**  
“Anteater”

## Contact Information

**For questions, concerns, suggestions, complaints and ideas please contact Project Manager via email**  
[kokna@rhodes.edu](mailto:kokna@rhodes.edu)